

Sarahs changes

Animatic
lined

Director(WHITE)

FAMILY GUY

"Don't Make Me Over"

Production #4ACX03

Written by

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Directed by

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Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

ANIMATIC DRAFT (BUFF)

August 17, 2004

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ANIMATIC DRAFT (GREEN)

August 16, 2004

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“DON’T MAKE ME OVER”

CAST LIST FOR #4ACX03:

NOTE: “DR. DRE” IS NOW “DR. DIDDY”

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ADAM WEST.....	ADAM WEST
ANNOUNCER (V.O.).....	KEVIN M. RICHARDSON
BILL COSBY.....	KEVIN M. RICHARDSON
BOY.....	SETH GREEN
CLEVELAND.....	MIKE HENRY
CONNIE.....	LISA WILHOIT
COW	JOHNNY BRENNAN
CRAIG.....	SETH MACFARLANE
DR. DIDDY.....	KEVIN M. RICHARDSON *
ESTHER.....	INDIGO
FEMALE CUSTOMER.....	STACEY SCOWLEY
GENE SIMMONS.....	GENE SIMMONS
GINA.....	ALEX BORSTEIN
HORACE.....	JOHNNY BRENNAN
JIMMY.....	JIMMY IOVINE
JIMMY FALLON.....	SETH MACFARLANE
JOE.....	PATRICK WARBURTON
MAN.....	MIKE HENRY
MAN #2.....	MIKE HENRY
MORT GOLDMAN.....	JOHNNY BRENNAN
MS. SWAN.....	ALEX BORSTEIN
NEIL ARMSTRONG.....	SETH MACFARLANE
PAGE.....	SETH GREEN
PALLBEARER #1.....	SETH MACFARLANE
PALLBEARER #2.....	DANNY SMITH
PATTY.....	BARCLAY DEVEAU
PRISONER #1.....	SETH MACFARLANE
PRISONER #2.....	FRED TATASCIORE
PRISONER #3.....	GENE SIMMONS
PRISONER #4.....	DANNY SMITH
QUAGMIRE.....	SETH MACFARLANE
RICH HALL.....	FRED TATASCIORE
RUTH.....	NATASHA MELNICK

SALESWOMAN.....	STACEY SCOWLEY
STAFFER.....	SETH MACFARLANE
STUDENT #1.....	SETH MACFARLANE
STUDENT #2.....	SETH GREEN
TOM TUCKER.....	SETH MACFARLANE
TONY.....	JIMMY IOVINE
TRICIA TAKANAWA.....	ALEX BORSTEIN
WARDEN.....	DANNY SMITH
WIDOW.....	ALEX BORSTEIN

ACT ONE

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - SAME

MEG is eating lunch with three very geeky-looking girls, PATTY, RUTH and ESTHER. A cute guy, CRAIG, walks by.

* New dialogue *

① ESTHER

(GASP) There's Craig Hoffman! He's
such a rebel.

* New dialogue *

② MEG

Oh my god, he's so gorgeous! And he
plays by no one's rules but his own.

Scene
&
Dial.
Edit

* New dialogue

⑪ PATTY →

Meg, you should ask him out. I mean,
you're the only one of us who's ever
had a real boyfriend.

EXT. NEAR TRAIN TRACKS (A LA "STAND BY ME") - DAY (FLASHBACK)

A DEAD BOY is slumped against a tree, a broken arm canted off to the side. He's surrounded by a cloud of flies. Meg approaches, carrying a picnic basket.

⑫ MEG

I'm back. I brought another picnic.

The remains of several other picnics litter the area around the dead boy.

⑬ MEG (CONT'D)

You're such a good listener. You're
not like the other boys.

A COYOTE wanders over and starts gnawing on the body.

⑭ MEG (CONT'D)

You're so good with animals.

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - DAY (BACK TO SCENE)

⑮ MEG

I guess I could give it a try. All
right. Here goes.

Meg gets up and walks towards Craig.

(16) MEG (CONT'D)

Hi, Craig. Um, I was wondering if maybe you'd want to, I don't know, go out some time? You know, with me?

(17) CRAIG

Ha. That's about as likely as me playing by someone else's rules besides my own. Which I would never do. I play by my own rules. Nobody else's. Not even my own.

(18) MEG

How 'bout a movie?

(19) CRAIG

I don't go out with dudes.

Meg hangs her head, mortified.

INT. GRIFFINS' LIVING ROOM - NIGHT

PETER, BRIAN and LOIS are watching TV as Meg enters.

(20) PETER

Hey, Meg. Check this out. This guy's part man, part animal. What do you think they call him? Eh? Go on, guess.

(21) MEG

Mom, Dad, am I ugly?

(22) LOIS

Oh, of course not, sweetie.

(23) PETER

Yeah, where'd you get a stupid idea like that?

(24) MEG

Craig Hoffman.

(25) PETER

Craig -- Craig Hoffman said that? Well,
he's a sharp kid. You might be ugly.

But, but even if you are... we'll get you

an all-day sucker. You'll be fine.

Meg runs out crying.

INT. GRIFFINS' KITCHEN - MOMENTS LATER

(31a) Meg rushes in and puts her head down on the table, crying.
Meg STEWIE dries her tears.

(31) STEWIE

Oh, there, there, let me dry those
tears. (LICKS HIS FINGERS) Mmm. Oh,
yes, yes. Your anguish sustains me.

Lois enters.

(32) LOIS

Meg, honey, don't let those awful kids
at school make you feel bad about
yourself. You are an incredibly pretty
young girl.

(33) MEG

No, I'm not.

(34) LOIS

Yes, you are, and I'm gonna prove it to
you. Tomorrow, you and I are gonna go
out and get you some brand new outfits.
Maybe a pair of those low-rider jeans
that'll show off your cute butt. Huh?

Scene pull
up Edit

*

*

(35) MEG

Really? Wow, thanks, Mom.

(36) STEWIE

(IMAGINING) Mmm... Meg in low riders...

A thought balloon forms above Stewie's head, portraying Meg in low-rider jeans.

(37) STEWIE (CONT'D)

(DISTURBED) Egh, enough of that.

The thought-balloon disappears. Stewie tries to resume eating, but the thought balloon reappears.

(38) STEWIE (CONT'D)

Go away, damn you.

The thought balloon disappears. He resumes eating again and it reappears a third time.

(39) STEWIE (CONT'D)

Oh, you're going to get it now.

He grabs a rolling pin off a nearby counter and starts to bludgeon the thought balloon violently, knocking it to the floor where he continues to beat it well-past the point where it no longer exists. He then stares at his own trembling hands, shaken.

Jeff added 4x Gasping
Sounds here which
were on the animatic

EXT. THE DRUNKEN CLAM - NIGHT

Peter drives up with CLEVELAND, JOE and QUAGMIRE.

(43) QUAGMIRE

(NOTICING SOMETHING OFF SCREEN) Oh, my
god!

They notice HORACE is putting up a FOR SALE sign.

(44) CLEVELAND

Horace, what is this all about?

(45) HORACE

What the hell's it look like? I'm
puttin' the bar up for sale.

Scene
Edit
Pull up

* New action
description
alert

(46) PETER

Oh, please tell me this is some kind of practical joke. Like, like the kind I used to play when I was an intern at the hospital.

INT. HOSPITAL - WAITING ROOM - DAY (FLASHBACK)

A very somber PETER enters WEARING SCRUBS AND A SURGICAL MASK and approaches an anxious-looking MAN.

(47) PETER

I'm afraid I have some very bad news. Your wife's gonna be a vegetable. You'll have to bathe her, feed her and care for her the rest of her life.

(48) MAN

(DISTRAUGHT) Oh, my god.

(49) PETER

(LAUGHING) Nah, nah, nah, I'm just kidding. She's dead.

EXT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

(50) HORACE

It's no joke. Ever since that Mega-Mall opened across the street, it's been taking away all my business.

Horace points and we **PULL BACK** to see a ridiculously large mall directly across the street.

(51) HORACE (CONT'D)

They got three-hundred stores, two-hundred restaurants, fifty-three bars, thirty-three saloons, an international airport and an indoor cattle ranch.

A COW exits the mall holding an ice cream cone in one hoof.

52 COW

I go to Baskin-Robbins every night and
buy myself a little treat.

The Cow walks off, licking his ice cream.

53 HORACE

How the hell am I supposed to compete
with that?

54 JOE

You need to fix the place up. Reinvent
the Clam's image. And we'll help ya.

55 CLEVELAND

That'll take forever.

56 PETER

Not if we do a 1980's fixin'-stuff-up
montage.

INT./EXT. THE DRUNKEN CLAM - NIGHT

We see a fast-speed MONTAGE in which the guys clean and fix
up the Clam, to the "Put One Foot In Front Of the Other"
song from Revenge of the Nerds.

1. Cleveland pushes Joe around the room in his wheelchair
while Joe holds a mop.

2. Peter holds a paint roller and paints a horizontal stripe
across the outside of the Clam, at one point painting right
over Horace's face.

4. Quagmire inattentively hammers a nail into an off-screen
surface, looking in the other direction. He turns to
examine his work, then gasps. We widen to see that he has
nailed the nail into Joe's leg. Joe paints a wall,
oblivious as Quagmire frantically tries to pull the nail
out.

5. Cleveland and Peter smile, self-satisfied, at something
off-screen. **ANGLE ON** a ROBOT sweeping the floor with a
broom. Cleveland and Peter high-five each other over their
cleverness, but suddenly, the robot turns on them and chases
them around, wielding the broom like a club, and breaking a
window in the process.)

EXT. THE DRUNKEN CLAM - NIGHT

The guys all stand arm-in-arm, viewing their work. Reveal the Drunken Clam: there's really no change, it's just more messed up, with paint marks and a broken window.

61 QUAGMIRE

Wow. I think we made it worse.

62 PETER

Yeah, you're right. Maybe we should have done some actual work instead of just screwing around.

EXT./ESTAB. MEGA MALL - DAY

INT. MEGA MALL - SAME

Lois, Brian, Meg and Stewie walk through the mall.

63 LOIS

Brian, why don't you take Stewie while Meg and I go clothes shopping?

64 STEWIE

You know, it's awfully dangerous for me to be walking around the mall at my height. I say, let me get on your back.

Stewie jumps up onto Brian's shoulders.

65 BRIAN

Oh, for god's sake.

Brian starts walking away.

66 STEWIE

Strong with the force young Skywalker is.

67 BRIAN

Shut up.

64 STEWIE

Help you I cannot. A wanker, you are.

INT. CLOTHING STORE - DAY

ANGLE ON a dressing room door. We see Meg's shirt and hat slung over the top and we can see her feet underneath.

PAN OVER TO Lois looking at a rack of blouses.

* New dialogue 70 LOIS

Ooh, what about this, Meg? A pink baby-tee that says "Little Slut." That seems pretty hip.

71 MEG (O.S.)

I don't know if that's really me, Mom.

72 LOIS

Well, they've got one that says "Porn Star" and another that says "Sperm Dumpster." And they're all written in glitter.

73 MEG

All right, all right, give me "Sperm Dumpster."

74 LOIS

That's the spirit!

Lois opens the dressing room door a bit and hands the shirt to Meg. A SALESWOMAN approaches.

75 SALESWOMAN

You finding everything okay?

76 LOIS

Yes, thank you.

77 SALESWOMAN

Well, you just let me know if you need any--

Scene
and dialogue
edit - pull up

ANGLE ON Meg from behind as she opens the dressing room door.

(16) MEG

How do these jeans look?

(18a) Saleswoman
Garcia
The Saleswoman lets out a **blood-curdling scream**. She then douses herself with a container of kerosene, **lights herself on fire** and **crashes through** a window.

INT. MEGA MALL - DAY

Stewie and Brian stand in front of a shoe store.

(79) STEWIE

Ten bucks.

(80) BRIAN

Five bucks.

(81) STEWIE

Eight bucks and I'll do it.

(82) BRIAN

Fine.

INT. MEGA MALL - WIDE SHOT - MOMENTS LATER

Stewie streaks through the mall.

(83) STEWIE

Help, I've escaped from Kevin Spacey's basement! Help me!

ANGLE ON Brian. Stewie scurries back into frame.

(84) STEWIE (CONT'D)

Ha! I am so outrageous. Give me the cash.

Brian hands him the money. There's a beat.

(85) BRIAN

Cold in here?

(86) STEWIE

(ABSENTLY, COUNTING MONEY) Nope, just really small.

INT. MEGA MALL - LATER

Lois and Meg walk through the mall.

(87) MEG

Face it, Mom. No matter what I wear I
look ugly.

(88) LOIS

Oh, Meg, you're being... that's...
eh... Let's try down here.

They pass by an electronics store. WE TRUCK IN to a
television in the store window.

INT. CHANNEL FIVE NEWSROOM - DAY (ON TV)

TOM TUCKER and DIANE SIMMONS face the camera.

**New Dialogue —* (89) TOM

...Coming up next Joan Rivers speaks to
us from beyond the grave. But first
let's go to the Quahog Mega-Mall where
Asian correspondent Tricia Takanawa is
handing out makeovers.

*

*

INT. MEGA MALL - FOOD COURT - CONTINUOUS

TRICIA TAKANAWA is at the mall's food court.

(90) TRICIA

That's right, Tom. Some lucky hideous
woman will be transformed by our
makeover magicians into someone of
value to society. Who will it be, Tom?
Who will it be?

ANGLE ON Lois and Meg nearby.

(91) LOIS

Meg, that's it! You could get a
makeover!

91 cont'd
LOIS (CONT'D)

Oh, that'd be just the thing to boost
your confidence. (CALLING OFF) Miss
Takanawa! Miss Takanawa! Over here!
Oh, my daughter needs a makeover like
there's no freakin' tomorrow!

*

Tricia and the CAMERAMAN turn to see Meg. The Cameraman
screams, douses himself with kerosene, lights himself on
fire and crashes through a window.

92 TRICIA

It looks like we've got a winner, Tom.

ANGLE ON Meg, looking uncertain.

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

The guys all sit dejectedly in the empty Drunken Clam.

93 CLEVELAND

Face it, The Clam is doomed.

94 PETER

Aw, come on, guys. We can't give up
now.

95 JOE

Aw, Peter, we've tried every theme we
could think of and everything's failed.

Especially that, that Coyote Ugly theme...

INT. THE DRUNKEN CLAM AS COYOTE UGLY - NIGHT (FLASHBACK)

Peter, Quagmire and Cleveland dance on the bar. Joe dances
on his hands with his legs flailing. THEY ALL WEAR HALF T-
SHIRTS TIED UP IN A KNOT. The bar is pretty empty. Peter
pours a drink through his butt cheeks into a glass in front
of a FEMALE CUSTOMER.

96 FEMALE CUSTOMER

(ANNOYED) What the hell is this?

97 PETER

Compliments of the gentleman.

Peter indicates a GUY at the end of the bar, who smiles and waves.

(98) FEMALE CUSTOMER

(FLATTERED) Oh, thank you.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

(99) HORACE

Ah, it's no use. This place is finished.

Quagmire, go get the "For Sale" sign.

Quagmire opens the closet. There's a karaoke machine inside.

(100) QUAGMIRE

Hey, Horace, what the hell's this?

(101) HORACE

It's a karaoke machine. I never got around to installing it.

(102) PETER

A karaoke machine? Wait a minute, that's it! We'll turn this place into a karaoke bar! Oh, man, that's the best idea since they faked the moon landing.

No
New action

INT. SOUNDSTAGE - DAY (CUTAWAY)

NEIL ARMSTRONG, in his space suit, stands on a Moon set.

* New Character
and dialogue
(333) DIRECTOR (O.S.)
okay, cut.

New
action

Neil takes off his helmet and walks off.

Bemis added this in
animatic

EXT. SOUNDSTAGE - DAY (CUTAWAY)

Neil Armstrong exits the soundstage carrying his helmet. He walks to his car. Near his car, he passes a MAN.

103 MAN #2

Wow, Neil Armstrong. Hey, wait a minute, you're supposed to be on the moon. I just saw it on TV.

104 NEIL ARMSTRONG

Oh... there's, uh... uh... uh... a tape delay... and... uh, solar winds... which all, uh...

Neil Armstrong **smashes** the man's face in with his helmet. The Man goes down and Neil throws the body in the trunk of his car and **drives away**.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Lois enters with Stewie and Brian.

113 LOIS

(SING-SONGY) Peter, take a look at your daughter.

Meg enters. It's actually a new and improved Meg. HER HAIR'S BLONDE AND HER GLASSES ARE GONE. SHE WEARS MAKEUP AND FLATTERING, SEXY CLOTHES.

114 PETER

Oh, my god, Lois, I'm sorry! I-it was twenty years ago! I'd never even heard the word "rubber." I-I thought I was doing the right thing by leaving town. You know, in a way, it's kind of a relief, 'cause I--

115 LOIS

Peter, what are you talking about? This is Meg.

116 PETER

Oh. (THEN) Holy crap!

Scene deletions
Edit - Pull ups

(117) MEG

I got a makeover, Dad! Don't I look great?!

(118) PETER

Oh, Meg, honey, I always thought you were beautiful just the way you a--
(BREAKS UP) Oh god, couldn't do that with a straight face! (LAUGHS, THEN, HUGGING HER) Welcome to the family, sweetheart! (THEN) Chris, go burn all Meg's old pictures.

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, Cleveland, Joe and Quagmire sit at a table. There are only about three other people in the bar. MORT GOLDMAN stands at the mic singing the karaoke version of "The Morning After."

(119) MORT

THERE'S GOT TO BE A MORNING AFTER / IF
WE CAN HOLD ON THROUGH THE NIGHT...

(120) CLEVELAND

These karaoke videos are strange.

EXT. BEACH (LIVE ACTION) - DAY (ON TV)

We see cheesy video footage of a MAN and WOMAN walking along the beach, hand-in-hand. The woman playfully splashes the man. They laugh. He splashes her. She splashes him again. Suddenly angry, he shoves her to the ground and kicks sand at her. She looks heartbroken as he tosses a couple of crumpled-up twenty dollar bills at her, then walks away.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

ANGLE ON Mort finishing the song.

* New added lyrics (121) MORT

...AND WE'LL ESCAPE THE DARKNESS / WE
WON'T BE SEARCHING ANYMORE.

121 cont'd

MORT (CONT'D)

(TALKING) Thank you. Oh, thank you.

Thank you very much.

*

122

CLEVELAND

I don't understand it. This place
should be jumpin'.

123

PETER

Well, we just need to kick it up a
notch. Horace, hit it.

The piano intro from Journey's "Don't Stop Believing" plays
as Peter takes the stage and grabs the mic.

124

PETER (CONT'D)

JUST A SMALL TOWN GIRL / LIVIN' IN A
LONELY WORLD. SHE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

Peter grabs Cleveland and yanks him onto the stage.

125

CLEVELAND

Oh, Peter, don't make me do th-- (ON A
DIME) JUST A CITY BOY / BORN AND RAISED
IN SOUTH DETROIT. HE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

EXT. STREET - CONTINUOUS

ADAM WEST is on the sidewalk when he hears the music coming
from the nearby Clam.

126

ADAM WEST

Oh, god. I love this song. And I love
it when amateurs sing the lyrics.
(INEXPLICABLE DARK TURN) But I hate
baseball cards.

He rushes into the bar. Other pedestrians follow.

INT. DRUNKEN CLAM - CONTINUOUS

Joe has joined Peter and Cleveland singing on stage. Peter holds the microphone in front of Joe.

(127) JOE

...SOME WILL WIN, SOME WILL LOSE / SOME
WERE BORN TO SING THE BLUES.

Quagmire jumps on stage.

(128) QUAGMIRE

OH THE MOVIE NEVER ENDS. IT GOES ON

AND ON AND ON AND ON... Giggety-

* New
Added dialogue/
lyric

giggety-giggety-goo!

The crowd is getting into it as more people stream into the bar.

EXT. CHURCH - CONTINUOUS

ANGLE ON six PALLBEARERS, who carry a casket down the front steps of the church. A grieving WIDOW follows.

(129) PALLBEARER #1

Hey, that's Journey!

(130) PALLBEARER #2

Kick ass!

The pallbearers drop the casket and it **skitters noisily** down the cement steps. The pallbearers head toward the bar. The widow throws herself on the coffin.

(131) WIDOW

(SOBBING) Oh, Howard, ohhh! (THEN) That

is Journey.

She scrambles over the coffin and heads to the bar.

INT. THE DRUNKEN CLAM - CONTINUOUS

Peter, Cleveland, Quagmire and Joe are all on stage getting into it. Peter plays air guitar with Joe's legs.

(132) ALL

DON'T STOP BELIEVING.

(132a) PETER (SOLO)

HOLD ON TO THAT FEELING.

(132 cont'd) ALL

STREET LIGHT PEOPLE.

(133) CLEVELAND

(WAIL)

The song ends with a flourish. The crowd goes wild.

(133a) JOE

Yeah! Yeah! Get some! Get some!

Peter does a final air guitar windmill with Joe's legs, then grabs Joe by the legs and smashes the karaoke machine with him, as Joe screams.

(134) JOE (CONT'D)

Guys, we were freakin' electric!

(135) PETER

Yeah, they loved us! Oh, we gotta do this all the time!

(136) CLEVELAND

But Peter, you broke the machine.

(137) PETER

Screw the machine! Boys, this is a sign! We are gonna start our own rock band! Huh? Who's with me?

Peter puts his hand out. The guys start placing their hands on top of his.

(138) CLEVELAND

I'm in!

(139) JOE

I'm in!

(140) QUAGMIRE

I'm in!

* (134a) Joe screams
* New Reaction from Joe

EXT. JUNKYARD - DAY

We see BILL COSBY standing next to an urban basketball court, holding a basketball.

(141)

BILL COSBY

Looks like the guys are gonna form a
rock band. Maybe they'll learn a
little something. Stick around, you
just might learn something too. Hey,
hey, hey!

He throws a basketball off-screen to a **goofy cartoon sound effect.**

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' GARAGE - SAME

The guys are having a band rehearsal. PETER WEARS A DEVO COSTUME. JOE SPORTS A FEATHERED MULLET AND HEAVY METAL YELLOW SPANDEX. CLEVELAND IS DRESSED LIKE ONE OF THE COMMODORES, WITH A BIG AFRO AND A SHINY, SLEEVELESS JUMPSUIT WITH PADDED SHOULDERS. Brian looks them over.

(154) BRIAN

You know, Peter, just because you guys entertained a bunch of drunken idiots at a karaoke bar doesn't mean you have what it takes to form a band.

(155) PETER

Oh, Brian, you're just ants at a picnic. We're gonna be awesome.

(156) BRIAN

(STUTTERS) What am I? I'm ants at a picnic? Is-is that what you said? I just -- I'm ants at a picnic. All right. Just making sure.

Brian exits. QUAGMIRE enters, NAKED EXCEPT FOR A BANANA HAMMOCK SPEEDO AND SUSPENDERS.

(162) QUAGMIRE

Hey, sorry I'm late, fellas.

(163) CLEVELAND

Aw, cool, Glenn, you look just like Tommy Lee.

(164) QUAGMIRE

Well, I figure it would be appropriate since I just found out I got hepatitis.

The guys stare at him for a beat.

Scene deletion
edit - pull up

2 Scene deletion
edit pull up
(157-163)

New
action
description

*New dialogue

* New dialogue

(165) JOE

You know, maybe we should have decided
on outfits that matched. Now we all
look like a bunch of queers.

* New dialogue

(166) PETER

Fellas, it doesn't matter what you
wear, as long as you play kick ass rock
and roll and do this with your tongue.

Peter wags his tongue out of his mouth, then:

(167) PETER (CONT'D)

Am I right, Gene?

GENE SIMMONS steps in next to Peter.

(168) GENE SIMMONS

You got that right, Pete.

The guys are in awe, as Gene Simmons' giant tongue dances
out of his mouth and stretches O.S.

(169) LOIS (O.S.)

(GIGGLES) Oh, my. Hi, Gene, I didn't
know you were here.

Peter grabs Gene's tongue and starts reeling it in like a
fire hose.

(170) PETER

All right, all right. Keep it in your
mouth, rock star.

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - HALLWAY - SAME

As Meg walks down the hall, the JOCKS catcall and whistle.

(142) STUDENT #1

Wow, great job getting hot, Meg!

(143) MEG

Gee, thanks!

added cat calls
in animatic

dialogue
edit

Craig Hoffman approaches.

(146) CRAIG

Hey, Meg.

(147) MEG

Oh, hi, Craig.

(148) CRAIG

Now that you're attractive, how about
we go out some time?

(149) MEG

Gosh, I'd love to.

(150) CRAIG

Great. I'll pick you up whenever I
feel like it.

Meg smiles, starry-eyed as Craig exits. CONNIE D'AMICO,
GINA and the POPULAR GIRLS approach.

(151) CONNIE

Hey, Meg. We noticed Craig Hoffman
just asked you out. That makes you
cool. Wanna hang out with us?

MEG

* New word Wow. Sure.

Craig Hoffman approaches.

(153) CRAIG

Hey. I'm here to pick you up.

Meg couldn't be happier.

*

EXT. PARKING LOT - NIGHT

Peter, Joe, Quagmire and Cleveland get out of Peter's car
and look up at something off camera.

(189) PETER

Here we are, fellas. Our first major
gig.

Scene
jump
and scene
edit -
pull up

OPPOSITE ANGLE. We see the backs of their heads as they stare up at a large foreboding complex surrounded by barbed wire fences and armed GUARDS in lookout towers. A sign reads, "RHODE ISLAND STATE PENITENTIARY." A smaller sign reads, "Minorities Welcome."

(190) CLEVELAND

Peter, this is a house of corrections.

(191) JOE

I'm not sure I'm comfortable going in there. I put a lot of those guys away.

(192) PETER

Oh, come on, Joe, what are they gonna do? Cripple you? I-I'm sorry that was cheap. But really, w-what are they gonna do? Cripple you? I-I'm sorry, it's just such a good line. But seriously, what are they gonna do?

(193) CLEVELAND

Cripple him?

Peter, Cleveland and Quagmire laugh while Joe seethes.

INT. PRISON - CAFETERIA - A LITTLE LATER

The room is set up for a concert. Tough-looking PRISONERS raucously file in and begin taking their seats.

(194) PRISONER #1

I hear there's a lot of buzz about this band.

(195) PRISONER #2

Yeah, there was a pretty positive review carved in Tony's ass.

ANGLE ON Lois, Chris, Brian, Meg and Stewie entering the room.

(196/198) LOIS

All right, kids, now everyone stay together. It's very important to your father that we're here for his band's first performance.

(197) MEG

Fine, but can we hurry it up? I have to meet Craig Hoffman in two hours.

(199) STEWIE

*New Dialogue

(already Recorded)

Oh, yes, we wouldn't want to get in the way of your first case of bacterial vaginosis. I could advise you not to do it, but that doesn't seem to work in this age of Nintendo and Sony Walkmans.

*

*

The Griffins walk to their seats.

ANGLE ON the stage. The **WARDEN** enters, and reads off a card.

(202) **WARDEN**

The people who beat you are proud to present, all the way from Quahog... Fat Horny Black and Joe!

Curtain opens. The guys are all in their positions. Peter grabs the mic and puts his fist in the air.

(203) **PETER**

Hello, Cleveland!

(204) **CLEVELAND**

Hello, Peter.

CLOSE ON Quagmire, who holds two drumsticks over his head and taps them in rhythm, as if starting a song.

(205) **QUAGMIRE**

One, two, three, four.

Then there's a beat.

(206) PETER

Oh my god, we don't know any songs.

dialogue
pull up / edit →

The prisoners start **yelling angrily** and throwing things at the stage.

(209) PRISONERS

You suck! / Get off the stage! / You're dead! / Still better than Creed!

(210) PETER

What do we do?

(211) QUAGMIRE

I know what I'm doing, I'm getting outta here! (RUNS OFF STAGE) Giggety-giggety-giggety-gone!

*New Dialogue →

(211a)
walla
boos

Cleveland and Joe also make a mad dash for the door, leaving Peter alone on stage. The prisoners continue to advance on Peter, **booing** at him.

(212) PETER

Uh... hey, uh, how about a funny story about Lake Wobegon? It was the day of the tuna hot-dish jamboree...

ANGLE ON the rest of the family.

(213) LOIS

Oh, no, kids, your father's in trouble. I'm going up there.

Lois (carrying Stewie) runs up to the stage.

(214) CHRIS

I'm coming too, Mom. (TOUCHING THE BACK OF HIS HEAD) Oh my god, the guy behind me braided my hair.

(214a)
walla
louder
boos

As every member of the family but Meg climbs on stage, the **boos** grow even louder.

added prisoner
yelling for animatic

*

(215) LOIS

Chris, grab a guitar! Brian, take the drums! Here, Stewie, play with this.

(HANDS HIM A TAMBOURINE)

Lois sits behind the keyboard as the others take their positions.

(216) PETER

Lois, what the hell you doin'?

(217) LOIS

Saving your ass! One, two, three, four!

The family starts playing, but the prisoners are now so loud we can't hear them. Finally Meg runs up on stage.

(218) MEG

Mom, can we please just get out of here?!

The prisoners gasp and go silent.

(219) PRISONER #3

Wow!

(220) PRISONER #2

Oh, my god!

(221) PRISONER #4

Who is she? She's beautiful!

Meg stares at the prisoners, dumbfounded. Lois grabs a mic and tosses it to Meg.

(226) LOIS

Hit it!

The Griffins line up in a Brady Bunch-esque configuration and begin a cheesy, upbeat number complete with Brady-esque choreography.

(227) MEG

(SINGING) CLOUDY SKIES AND RAIN CLOUDS

HAVE COME TO STAY / WINDY NIGHTS AND

SAD SIGHTS WON'T GO AWAY.

(219a)
prisoners
all gasp

*
New action

Dialogue pull up
→
Edit

228 GRIFFINS

(SINGING) SHA-LA-LA-LA.

229 MEG

(SINGING) BUT I WANT TO BE WITHOUT A
CARE / UNICORNS AND BUTTERFLIES
EVERYWHERE.

230 MEG AND THE GRIFFINS

(SINGING) GONNA GONNA GONNA GONNA GONNA
GONNA / BUY ME A RAINBOW / GONNA GONNA
GONNA GONNA GONNA GONNA / WRAP IT UP /
IN A GREAT BIG BOW / THE TIME IS RIGHT /
IT'S DAY NOT NIGHT / JUST OPEN UP YOUR
HEART / IT WILL BE ALRIGHT / GONNA
GONNA GONNA GONNA GONNA / BUY ME
A RAINBOW!

231 MEG

BUY ME A RAINBOW!

232 GRIFFINS

RAINBOW!

Indef

Meg and the Griffins bow. Prisoners give a standing ovation.

ANGLE ON the audience. The Prisoners are all smiles. They have their arms around the Guards and each other. The Griffins enthusiastically run off stage where they're stopped by a seedy-looking prisoner, JIMMY.

233 JIMMY (Name was orig. Tony)

You guys were great! My name's
Jimmy Iovine, and I'd like to make
you filthy rich rock stars.

234 PETER

(DUBIOUS) Yeah? What's in it for us?

* New Dialogue → (235) JIMMY

I still have contacts in the music industry from when I was Chairman of Interscope Records, before I was thrown in prison for lettin' Eminem use the word "wang" on tape.

* New dialogue → (236) PETER

Well, why didn't you say "wang" in the first place? Where do we sign? *

* New dialogue → (237) JIMMY

Right here on Tony's butt cheek. *

WIDEN TO REVEAL a prisoner, TONY. Jimmy pulls down his pants and hands Peter a shiv. Peter signs, causing Tony to **scream**.

(237a) Tony screams (238) JIMMY (CONT'D)
(POINTING) And initial here.

Peter does so and Tony **screams**.

(239) JIMMY (CONT'D)
(POINTING) And here.

Peter does so and Tony **screams**.

(240) JIMMY (CONT'D)
(POINTING) And date.

Peter does so and Tony **screams**.

(241) PETER
Oh, crap. Today's the seventeenth.

Peter crosses it out. Tony **screams** and **collapses**.

END OF ACT TWO

ACT THREE

EXT./ESTAB. RECORDING STUDIO - DAY

INT. RECORDING STUDIO - BOOTH - SAME

The FAMILY, NOW WEARING MATCHING BRADY-STYLE JUMPSUITS, are behind a series of microphones, recording the last part of "Gonna Buy Me a Rainbow."

(242) MEG

...BUY ME A RAINBOW!

(242b) GRIFFINS

RAIN-BOW!

*New Dialogue (243) PETER

(SIGH) How was that, Dr. Diddy?

DR. Diddy enters the studio.

*New Character Name (244) DR. DIDDY

Yo' that sounded smooth, y'all. I just

w/New Dialogue have a couple--

Diddy starts to move forward at which point Brian **barks** furiously at him. Diddy backs off slightly.

(245) BRIAN

Oh, oh, oh god, I am so sorry. Oh,
god, please, please forgive me, I get
that from my father. He's from a
different generation.

(246) DR. DIDDY (New Character/Name)

Whatever, man.

(247) BRIAN

(OFFERING HIS PAW) We cool? We good?

(248) DR. DIDDY (New Character/Name)

Yeah, we're cool. Fine.

Brian growl (248a)

They pound fists. Brian can't help but growl a little.

Seth temped
this part of the
line when we lock
animatic

Reconfig
g actor
but the 3.

(249) CHRIS

Um, Mister Dr., If you get shot in a rap feud, can you perform surgery on yourself?

(250) DR. DIDDY

Well, no, Chris, my degree is in optometry.

(251) PETER

All right, Dr. Diddy, I got three choices for you for the name of the band: Peter Griffin Starship, Peter Griffin and the Sunday Steppers, or Testicular Sound Express.

*New Dialogue

(252) DR. DIDDY

I think the name is "Meg."

(253) MEG

Me? Why?

(254) PETER

Yeah, why?

(255) DR. DIDDY

*New word → Let me explain something to you, aight?
We gotta get her half-nekkid and put her out front, center stage. And that's gonna make y'all billionaires. Because America loves hot, white jailbait ass.

(256) PETER

Wait a minute. That's the smartest thing I've ever heard anyone say about anything.

(257) LOIS

I'm not sure I'm comfortable with Meg being exploited that way.

(258) MEG

Shut up, Mom, it's not your decision!
I want to be exploited!

(259) LOIS

Meg, don't you talk to me like that.

(260) PETER

Look, Lois, I love Mealticket just as much as I love Chris and Stevie, but business is business. So let's get this show on the road, eh?

(261) DR. DIDDY (New Character/Name) *

(TAKING OUT CONTRACT) Good, now I just need you to sign these--

(261a)
Brian
Barks

Brian again **barks** furiously at Dr. Diddy, who flinches. *

(262) BRIAN

God, so sorry, sorry, sorry. Oh, my god. That-that is not me. That is not who I am. I vote Democrat. Uh, it will not happen again. W-we cool? We good?

*New Dialogue

Dr. Diddy walks off. *

(263) BRIAN (CONT'D)

(TO FAMILY) You, uh, you guys know I have no problem with black people, right?

(263a) The family murmurs half-hearted **yeses**.

"Yeses"
Murmur
Peter-
Meg-
Chris-
Lois

CUT TO:

MONTAGE: Over "Gonna Buy Me a Rainbow."

A CD cover SPINS INTO FRAME and stops. It reads: "Meg: It's A Family Thang," and has a picture of the family as marionettes with Meg in the foreground. The rest of the family is in limp, lame, artsy poses while Meg's arms are raised up triumphantly.

CROSS FADE TO:

INT. AUDITORIUM - NIGHT

Mid-song, the family plays, but the spotlight is clearly on Meg.

CROSS FADE TO:

Another CD cover. Meg is a giant, sexy Statue of Liberty. The album title is "Statutory." The rest of the family are in the corner, dressed like tourists, taking a picture of Meg.

CROSS FADE TO:

INT. ARENA - NIGHT

ANGLE ON the stage. The Griffins sing with Meg at the center. As she sings, she walks along the edge of the stage, touching hands with the fans. Peter follows suit. Somewhere in the middle, he grabs a hot dog from a guy, takes a bite and gives it back to him. He continues along the edge of the stage, touching hands, eventually getting into a slap fight with one of the fans.

CROSS FADE TO:

Another CD cover DRIFTS ACROSS the screen into the foreground. It reads: "Meg on Your Face." There's a picture of Meg sitting naked in a frying pan, holding her knees to her chest. Next to her is a carton of milk with a picture of the rest of the family.

END MONTAGE.

EXT. HIGHWAY - DAY

We see the Griffins' tour bus with the word "Meg" printed in large, splashy letters. Down by the back wheel in small letters are the words "And the Griffins."

INT. TOUR BUS - DAY

The inside of the bus is tricked-out with all sorts of expensive stuff. Plasma screen TV, video game system, soda machine, etc. The family and Dr. Diddy are there. Brian approaches Dr. Diddy.

*
*

 BRIAN

Hey, Doc. You, uh, got a minute?

(265) DR. DIDDY (New Character/Name) *

What do you want, dog?

(266) BRIAN

Uh, so, uh, check it out, Stewie and I have, uh, been working on some stuff of our own. And we thought there might be a place for us to sing on the next album.

New
dialogue
order

Dr. Diddy ignores him, takes out his cell phone and dials. *

(267) BRIAN (CONT'D)

Hey, uh, cool, you're busy. No sweat.

(BEAT) Boy, "Benson" was a funny show.

(BEAT) I'll talk to you later.

Brian walks back over to Stewie who sits at a Casio keyboard.

(268) STEWIE

Well, hat did he say?

(269) BRIAN

He said he'd think about it. Okay, so,

New Word → uh, where were we?

Stewie starts to sing.

(270) STEWIE

I WANT TO HAVE INTERCOURSE WITH YOU.

UH. OOH. YEAH. INTERCOURSE WITH YOU.

(271) BRIAN

Relations.

(272) STEWIE

INTERCOURSE WITH YOU. (THEN, PENCIL IN HIS MOUTH) Right?

(273) BRIAN

No, great, that sounds good.

(274) STEWIE

Yeah, groovy. Now, is there a shorter word for intercourse?

ANGLE ON Meg and Lois.

(275) MEG

Lois, go grab me another bag of Skittles.

(276) LOIS

Excuse me, young lady?

(277) MEG

Did I freakin' stutter? I said more Skittles! No, you know what? It's too late. I don't want them anymore.

(278) LOIS

All right, that is it, Meg. Y'know, ever since you got that makeover, you've developed a terrible attitude. And all this success with the family band is only making it worse.

(279) MEG

The "family band"? (LAUGHS) Y'know, maybe you haven't noticed, Lois, but I AM the band. Right, Ms. Swan?

WIDEN TO REVEAL MS. SWAN styling Meg's hair.

(280) MS. SWAN

Oh, yeah, she band. Old lady jealous.

Lois sighs and walks over to Peter.

(281a)
Lois
sighs

(281) LOIS

Peter, we have to do something. We're losing our daughter! I'm worried about what's happening to her.

(282) PETER

Lois, Lois, this is the kind of thing that always resolves itself if you just ignore it, all right? What's more important is, we're livin' the sweet life, huh? This is even more fun than when I performed at the White House.

* New words added →

INT. OVAL OFFICE - DAY (FLASHBACK)

GEORGE W. BUSH sits behind his desk. A White House STAFFER leads Peter in.

(283) STAFFER

Mr. President, I present to you, Peter Griffin.

Peter enters, SLAPS ON A CLOWN NOSE and makes moronic faces, as if to entertain a child.

(284) PETER

A-booga-booga-booga!

(284a) Bush/laughs

George W. Bush laughs and claps excitedly. Peter flaps his arms and makes a raspberry noise. George W. Bush laughs so hard he knocks all the papers off his desk then starts crying.

(284b) Bush Raspberry

INT. TOUR BUS - DAY (BACK TO SCENE)

Dr. Diddy gets off the phone.

(284c) Bush laugh into crying

(285) DR. DIDDY (New character/Name)

Okay, listen up everybody, I got great news: Meg, you and your family are gonna perform on Saturday Night Live.

*

*

*New Dialogue

(286) PETER

(GASP) You mean I'm going to get to meet John Belushi and Gilda Radner and Phil Hartman and Chris Farley and Horatio Sanz? Sweet!

*

EXT./ESTAB. ROCKEFELLER CENTER - NIGHT

INT. SNL STUDIO - BACK STAGE - SAME

An NBC PAGE leads Dr. Diddy and the Griffins (MEG'S WEARING A VERY REVEALING OUTFIT) around the studio.

(287) CHRIS

(AWESTRUCK) Wow, Saturday Night Live! I can't think of anything more exciting! (THEN) Oh, my god! A water fountain!

(287a)

Chris runs over to the water fountain and laughs and squeals with delight as he plays with it. The Page stops in front of the dressing rooms.

(288) PAGE

And here are your dressing rooms.

Meg opens her dressing room door.

(289) MEG

You call this a dressing room? It's too small, it's filthy and there's a creepy-looking guy in there.

RICH HALL emerges.

(290) PETER

Rich Hall?! Oh, come on, give us a Sniglet!

(291) RICH HALL

Doodlesnickers: The little crumbs at the bottom of the cookie jar.

(292) PETER

(LAUGHS) Those do exist!

(293) PAGE

All right, buddy, get out of here.

The Page drags Rich Hall O.S. as JIMMY FALLON approaches.

(294/296/298) JIMMY FALLON

(KEEPS LAUGHING AND LOOKING AT THE CAMERA) Hey, Meg, I'm Jimmy Fallon.

It's, uh, it's great to finally meet you. I'm hosting. (THEN) Look, if you're, if you're dissatisfied with your dressing room, you can come hang out in mine.

Jimmy continues glancing at the camera and **snickering**.

(299) MEG

What are you looking at?

Jimmy Fallon hangs his head, hiding another **chuckle**.

(300) JIMMY FALLON

Uh, nothing. Uh, come on, let's go.

He steals one last look at the camera before leading her away.

(303/305) LOIS

Peter, I'm worried about Meg. She's spiraling out of control. I mean, what if she develops a coke problem?

(306) PETER

No Coke. Pepsi.

Peter laughs. Lois throws up her hands and exits with an **exasperated sigh**.

dialogue
pull up / edit

(299a) Jimmy
snickering
(300a) Jimmy
chuckle

dialogue pull up /
edit

* New dialogue

(306a) Lois
sigh

Pulled
up
edits

*

307

PETER (CONT'D)

* New added dialogue

(CALLS AFTER HER) Oh, come on! You set me up for that one!

INT. JIMMY FALLON'S DRESSING ROOM - LATER

PAN ACROSS discarded clothes strewn on the floor until we ANGLE ON Meg and Jimmy Fallon naked under a blanket on his couch.

308

MEG

Wow, Jimmy, that was everything "Ladies Home Journal" said it would be.

309

JIMMY FALLON

Awesome. Great. Thanks. Um, you know, there's something, there's something I've gotta tell you.

310

MEG

What, Jimmy?

311

JIMMY FALLON

Being with you made me feel so a-

(TURNS TO CAMERA) LIVE FROM NEW YORK!

IT'S SATURDAY NIIIIIGHT!

311a Meg gasps

Meg turns to the camera in shock and **gasps** as we **WIDEN** to show that the image is on a TV screen. The audience **cheers** as the **theme music** kicks in and the opening credits roll.

added SNL opening title music "Don Pardo" in Animatic

INT. SNL STUDIO - GREEN ROOM - CONTINUOUS

Peter and Lois watch this on TV. Lois looks horrified.

312

LOIS

Oh, my god!

313

PETER

Yeah, that wasn't a very good opening sketch, was it? A rare miss.

314

LOIS

I don't think that was a sketch, Peter.

(314a) Meg
cues

Meg runs in crying.

(315) MEG

Mom! Dad! He used me for comedy! Dialogue cut here *

SLOW TRUCK IN on Peter.

(316) PETER

Wait a minute. Are you telling me what
I think you're telling me? That my
daughter was deflowered in front of one-
and-a-half times the Mad TV audience?

Lois hugs Meg.

(317) LOIS

* New word added

Oh, my poor baby!

*

(318) PETER

My god, Lois, you were right! Why the
hell didn't I see it comin'?! All
right, stand aside. It's about time I
did my fatherly duty. Heh! I said
duty. But no time to laugh about it
now.

INT. SNL STUDIO - MAIN STAGE - CONTINUOUS

Jimmy Fallon does his monologue.

(319) JIMMY FALLON

Hey, everybody! It's, uh, great to be
back. Uh, I'm really excited about my
new movie: "I Betcha I Can Eat Both
Those Tacos."

New words
added

sm yx

Audience applauds.

added
audience
walla in
animatic

(320) JIMMY FALLON (CONT'D)

I play a guy who bets another guy he
can eat two tacos. (THEN) So, we got a
great show tonight and, uh--

Peter walks onto stage

* *New Dialogue*

(321) PETER

Hey, Fallon. Say goodnight, 'cause
you're not gonna live to see the funny
commercial parody with the tampons for
Amish chicks. *

BAM! Peter tackles Jimmy Fallon. They land on the floor
with a tumble and Peter kicking the crap out of him. *

(322) PETER (CONT'D)

This is for laughing and looking at the
camera during every sketch you've ever
been in! (PUNCH) Who do you think you
are? Carol Burnett?! (PUNCH) You think
because she did it, it's okay for you?!
(PUNCH) You haven't earned what she's
earned, buddy! (PUNCH, THEN) All right,
now where's the guy who slept with my
daughter?

Peter looks around as Jimmy Fallon tries to crawl away.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Lois and Meg sit on the couch. Meg is back to her
original self.

(323) LOIS

Peter, I hope you're not upset that
Jimmy Fallon sued us for all our money.

(324) PETER

Nah, it was worth it, Lois. He'll be doing his chuckling through a tube from now on.

(325) MEG

I'm so glad to be the real me again. It's too much work being beautiful.

(326) LOIS

Not for me. But it's good to have you back, Pumpkin.

(327) MEG

Mom, I'm so sorry for all those terrible things I said to you. It's like with all that makeup and hair, I became a different person.

(328) PETER

Oh, it's partially my fault, sweetie. I was so wrapped up in all the perks I couldn't see what the hell was really happening to ya. I'm just sorry your first time had to be on a sound stage instead of the safe and warm surroundings of my second cousin Shirley's Subaru Brat.

(329) LOIS

Well, I guess there's only one thing left to do.

They get up and walk across the room, eventually reaching the edge of the set and emerging onto the SNL Main Stage. They're joined by Stewie, Chris, Brian, and all the characters from the episode.

* New dialogue

*
*
*
*
*

(330) PETER

* New dialogue

Uh, listen, thanks everybody. I had a great time tonight! Uh, I wanna thank Jimmy Fallon for being such a good sport. Uh, Lois, Meg, Stewie, Brian, Chris, uh, the guys from the prison, uh, Counting Crows, uh, if I'm forgetting anybody, I'm sorry. Goodnight everybody, our thoughts are with you Chevy!

The credits begin to roll as the characters do the classic SNL end bits: hugging, dancing with each other, holding up signs, etc. The image quickly dips to black, then fades up to reveal...

INT. APOLLO THEATRE (ON TV)

Black and white images of various Apollo legends slide across the screen with the theatre itself in the background.

SFX: A crowd cheering. *added end credit music with*

(331) ANNOUNCER (V.O.) *audience applause*

From the world-famous Apollo Theatre in *Waller* Harlem. It's show time at the Apol--

The television image is shut off.

INT. GRIFFINS LIVING ROOM - NIGHT

ANGLE ON Brian sitting on the couch alone, holding the remote control. He looks at the camera, defensively.

(332) BRIAN

* New word added

What? I'm tired. It has nothing to do with the fact that it's a black show. What, I can't be tired at one in the morning?! (BARKS)

Brian runs toward the camera.

END OF SHOW